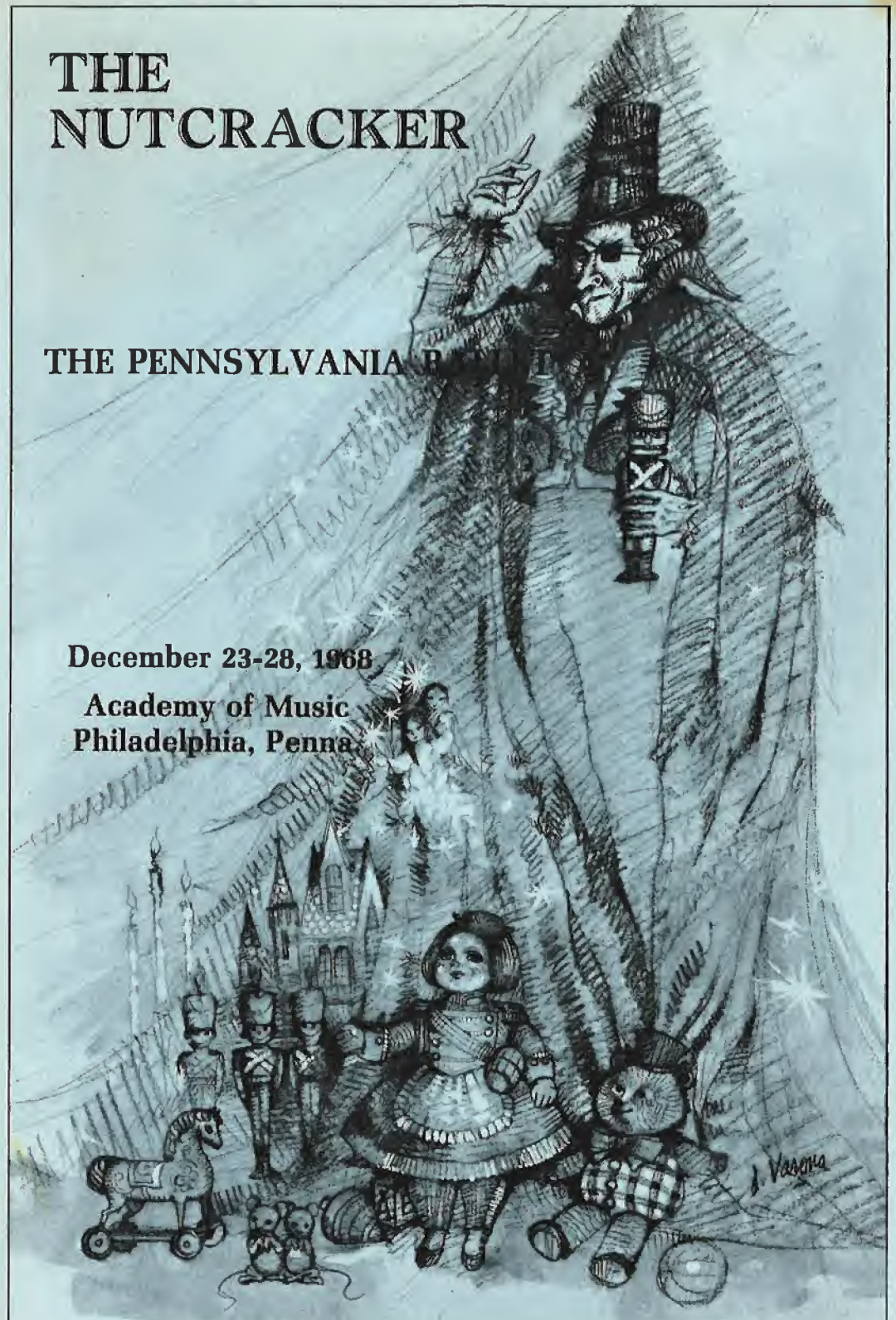


THE NUTCRACKER

THE PENNSYLVANIA BALLET

December 23-28, 1968

Academy of Music
Philadelphia, Penna



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THE NUTCRACKER

Music by Peter Ilych Tchaikovsky

A classic ballet in two acts

based on E.T.A. Hoffmann's tale *The Nutcracker*
and the *Mouse King*

Adapted and Directed by OSVALDO RIOFRANCOS

Second act divertissements by GEORGE BALANCHINE

Choreography for the Snow Scene by ROBERT RODHAM

Set design by PETER LARKIN

Costume design by JOSE VARONA

Lighting design by THOMAS SKELTON

Conductor — MAURICE KAPLOW

Vocal accompaniment for the Snow Scene
is by the All-Philadelphia Elementary
School Boys Chorale, Robert G. Hamilton, director.

This Pennsylvania Ballet production of *The Nutcracker*
has been made possible by a grant from The Haas Community Funds.

ACT I

Drosselmeyer Gregory Drotar (Dec. 23 mat., eve., 26 mat.)
Robert Rodham (Dec. 26 eve., 27, 28)

Street People
Lamplighter Jerome Brower
Street Cleaner Ronald Davidoff
Chestnut Vendor Rosanne Caruso

At the Party

Clara's Family
Clara Debra Beth Saklad (Dec. 23 mat., 26 eve., 27, 28)
Mary Ellen Duffy (Dec. 23 eve., 26 mat.)
Her Mother Linda Keeler
Her Father Roger Peterson
Her Sister Deborah Hemphill
Her Brother Waide Hemphill

Servants
Maid Sara Brummel
Butler Dane LaFontsee

Guests
Three Maiden Sisters Mari-Anna de Thomas,
Rebecca Frampton, Ellen Parker
The Shoemaker Gilbert Forman
The Shoemaker's Wife Sydni Knox (Dec. 23 mat., 26 eve., 27, 28)
Lorraine Hayes (Dec. 23 eve., 26 mat.)
Their Children Jonathan Browne, Warren Browne,
Bryna Greenblatt, Oleh Zawadowsky,
Lee Shain (Dec. 23 mat., 26 eve., 27, 28),
Netta Blitman (Dec. 23 eve., 26 mat.),
Monica Fischman (Dec. 23 mat., 26 eve., 27, 28),
Roxolana Czorpita (Dec. 23 eve., 26 mat.)

The Teacher Ramon Rivera
The Teacher's Wife Darlene Myers
The Teacher's Sister-in-Law Marcia Darhower
The General Paul Wagner
The General's Aide Stephen Lockser
The Elegant Widow Cynthia Roberts
Her Daughters Anita Finnegan,
Natalie Zawadowsky

Other Children John Grossman,
Carol Welsh (Dec. 23 mat., 26 mat., 27, 28)
Karen McLaughlin (Dec. 23 eve., 26 eve.)

The Elegant Gentleman David Kloss
The Gypsies Phillip Carman,
Carmela Martinelli, Maria Stylianos

The Bear Rodney Green

Drosselmeyer Helpers Catherine Butler, Barbara Cantwell,
Patricia Cantwell, Michele Fischer,
Joanne Jacobs, Patricia Wadlow,
Mary Ellen Duffy (Dec. 23 mat., 26 eve., 27, 28)
Lisa Schoultz (Dec. 23 mat., 26 eve., 27, 28)
Wendy Mitchell (Dec. 23 eve., 26 mat.)
Nancy Rouse (Dec. 23 eve., 26 mat.)

The Dolls
Toy Soldier Richard Rein
Cantiniere Christine Kono
Harlequin Rudy Menchaca
Colombine Wendy Barker

The Nutcracker Owen Lavery

The Battle

Clara Lisa Brodsky (Dec. 23 mat., 26 eve., 27, 28)
Nina Federov (Dec. 23 eve., 26 mat.)

The Rat King Richard Rein

Rats Nancy Suzan Brown, Joyce Fryling,
David Miller, Giselle Quigley,
Charles N. Vinson, Gail Williams, Linda Zettle

Lieutenant Rudy Menchaca

Soldiers Jerome Brower, Marcus Brown,
Phillip Carman, Ronald Davidoff,
Rodney Green, Dane LaFontsee

The Nutcracker Alexei Yudenich (Dec. 23 mat., 26 eve., 27, 28)
Jacques Cesbron (Dec. 23 eve., 26 mat.)

Snow Kingdom

Snow Queen Fiona Fuerstner (Dec. 23 mat., 27)
Alba Calzada (Dec. 23 eve., 26 mat.)
Kathryn Bieber (Dec. 26 eve., 28)

Snow King William Josef (Dec. 23 mat., eve., 26, 27)
Gregory Drotar (Dec. 26 eve., 28)

Snowflakes Marcia Darhower, Mari-Anna de Thomas, Martha Kaufman,
Linda Keeler, Carmela Martinelli, Darlene Myers,
Ellen Parker, Cynthia Roberts, Janet Snyder, Maria Stylianos,
Ellen English (Dec. 23 mat., 26 mat., 28)
Rebecca Frampton (Dec. 23 mat., 26 mat., 28)
Laura Gurdus (Dec. 23 mat., 26 mat., 28)
Wendy Barker (Dec. 23 eve., 26 eve., 27)
Rosanne Caruso (Dec. 23 eve., 26 eve., 27)
Christine Kono (Dec. 23 eve., 26 eve., 27)

INTERMISSION

ACT II

The Land of Fantasy

Clara Barbara Sandonato (Dec. 23 mat., 26 eve., 27, 28)
Fiona Fuerstner (Dec. 23 eve., 26 mat.)

The Nutcracker Alexei Yudenich (Dec. 23 mat., 26 eve., 27, 28)
Jacques Cesbron (Dec. 23 eve., 26 mat.)

Fantastic Creatures	
Unicorns	Gilbert Forman, Linda Zettle
Birds	Jerome Brower, Giselle Quigley
Deer	Nancy Suzan Brown, Rodney Green
Insects	Marcus Brown, Gail Williams
Spanish Dance	Kathryn Biever (Dec. 23 mat., 26, 27) Paul Wagner (Dec. 23 mat., 26, 27) Linda Keeler (Dec. 26 eve., 28) Ramon Rivera (Dec. 26 eve., 28) and Linda Dingwall, Barbara Janke, Diane Koons, Janet Snyder, Phillip Carman, Dane LaFontsee, Roger Peterson, Richard Rein
Arabian Dance	Joysanne Sidimus (Dec. 23 mat., 26 eve., 27, 28) Rosanne Caruso (Dec. 23 eve., 26 mat.)
Chinese Dance	Wendy Barker, Masao Kato, Christine Kono
Dance of the Hoops	Rudy Menchaca (Dec. 23 mat., 26 eve., 28) David Kloss (Dec. 23 eve., 26 mat., 27) and Netta Blitman, Lynn Friedman, Susan Janke, Claudia Librett, Barbara Vodges, Deborah Hemphill (Dec. 23 mat., 26 eve., 27, 28) Carol Clyman (Dec. 23 eve., 26 mat.)
Dance of the Shepherdesses	Alba Calzada (Dec. 23 mat., 26 eve., 27, 28) Hilda Morales (Dec. 23 eve., 26 mat.) and Marcia Darhower, Lisa DeRibere, Linda Karash, Martha Kaufman
Mother Ginger and her Polichinelles	*Meli Davis and Susan Cantwell, Lynn Janke, Nancy Librett, Irene Meisel, Irene Shapiro, Deborah Snyderman, Wendy Mitchell (Dec. 23 mat., 26 eve., 27, 28) Nancy Rouse (Dec. 23 mat., 26 eve., 27, 28) Lauren Rieser (Dec. 23 eve., 26 mat.) Cynthia Tobman (Dec. 23 eve., 26 mat.)
Dew Drop	Hilda Morales (Dec. 23 mat., 26 eve., 27, 28) Barbara Sandomato (Dec. 23 eve., 26 mat.)
Waltz of the Flowers	Cynthia Roberts Rosanne Caruso (Dec. 23 mat., 26 eve., 27, 28) Linda Keeler (Dec. 23 eve., 26 mat.) and Mari-Anna de Thomas, Ellen English, Ellen Federov, Rebecca Frampton, Laura Gurdus, Jill Malamud, Carmela Martinelli, Darlene Myers, Ellen Parker, Maria Stylianos
Sugar Plum Fairy	Barbara Sandomato (Dec. 23 mat., 26 eve., 27, 28) Fiona Fuerstner (Dec. 23 eve., 26 mat.)
Her Prince	Alexei Yudenich (Dec. 23 mat., 26 eve., 27, 28) Jacques Cesbron (Dec. 23 eve., 26 mat.)

*Guest artist.

SYNOPSIS

Drosselmeyer looms immediately, in search of an ideal — the person of truth and purity who will provide his momentary salvation as he escorts that rare one into a world of fantasy and beauty. Time stops for the villagers as he examines them. The occasion is a Christmas party at the home of Clara's family, perhaps in a small German town that E.T.A. Hoffmann might have known. We see a cross-section of the village notables preparing for and arriving at the party. It is Clara's compassion for the wounded toy soldier that attracts Drosselmeyer's attention, as he realizes that such a child has the qualities he seeks. The Nutcracker Doll is his present to Clara, for he knows that her loving imagination will transform the doll into a hero prince. In her dreams, Clara also remembers episodes and people at the party, plus the mice she found among the dinner remnants, and we begin to see them through her imagination. Also, as she and her Nutcracker Prince enter the kingdom of pure snow, Clara has grown smaller, and become doll-like, while at the same time she dreams of growing to maturity (thus we will see two successive Claras) in love with her Prince. Her dream fantasy, created by Drosselmeyer, takes Clara and the Prince next into an international world of art and beauty — a United Nations of the mind and emotions. It is Clara's quality that makes this world possible by inspiring Drosselmeyer to create such a world for her to visit. Clara's journey is also one of self-education and expansion of the spirit — and, hopefully, the effect is the same on the audience which is allowed to observe the process.

* * *

Choreography for *The Nutcracker*, or *Casse Noisette*, was projected by Marius Petipa, based on Dumas' version of the Hoffmann tale. Petipa worked very closely with Tchaikovsky, spelling out strict requirements in the music. Tchaikovsky at first disliked the story idea, but grew more and more interested. Then Petipa became ill and turned the project over to his assistant at the Maryinsky Theatre, Lev Ivanov. Upon its premiere in 1892 at the Maryinsky in St. Petersburg, *Nutcracker* was greeted with considerable applause, but, according to Cyril Beaumont, it was some time before this ballet became an audience favorite.

The Nutcracker was first presented in Western Europe by the Vic-Wells Ballet (today the Royal Ballet) at the Sadler's Wells Theatre in 1934, staged by Nicholas Sergeyev after the Ivanov choreography. Alicia Markova was the Sugar Plum Fairy. The first American production was by the Ballet Russe de Monte Carlo in 1940, with Markova and Andre Eglevsky. However, America did not become at all familiar with the ballet until Mr. Balanchine mounted his brilliant version for the New York City Ballet in 1954. Thus the ballet is still frequently, and inaccurately, referred to as "the Nutcracker Suite," because recordings of Tchaikovsky's music, in suite form, had been more accessible than the ballet itself.

The Nutcracker invites many versions and interpretations, ranging from Mr. Balanchine's pure classical approach to Edwin Denby's Freudian inference. The

Bolshoi production is visually reminiscent of Gogol, and ultimately conveys a Marxist statement. Clara's dream journey symbolizes a quest for the ideal (Drosselmeyer's ideal, actually), and the Faustian implications suggest a number of dramatic possibilities. Regarding the new Pennsylvania Ballet production, Mr. Riofrancos has endeavored to thread a dramatic unity, focusing on Clara as an instrument of Drosselmeyer's pursuit of the ideal. As the Bolshoi does, Riofrancos has purposefully detailed the first-act human context, which motivates Clara's and Drosselmeyer's "alienation." It is highly possible to find contemporary social relevance in this ballet, but the combination of Tchaikovsky's glorious music and Mr. Balanchine's brilliant dances leaves the enduring impression.

Most significantly for a young classical company such as the Pennsylvania Ballet, *Nutcracker* provides a work in the repertoire which will serve for many years as a ladder of aspiration.

The Sleeping Beauty has served this purpose for the Royal Ballet. Mr. Balanchine himself, as a child ballet student in St. Petersburg, once performed the role of the Nutcracker Prince. Similarly, it wasn't long ago that Barbara Sandonato and Hilda Morales appeared in children's roles in the New York City Ballet's *Nutcracker*, while they were students at the School of the American Ballet. The children in this production now take their first steps on the Academy of Music stage as performing artists, no longer to be corrected or protected (for the moment) by their teacher in the ballet classroom. From the Academy stage, you may rest assured they will return to the classroom with even greater energy and purpose. The professional corps de ballet — every member — sees himself or herself as a soloist in *Nutcracker*, just as the soloists look forward to (and will work towards) the roles of Snow King and Queen, and of (the ultimate!) Sugar Plum Fairy and her Prince.

As a special note to members of the audience for whom *Nutcracker* is an introduction to ballet, it should be made clear that they will enjoy *Nutcracker* even more so as the years go by if they become also familiar with other masterpieces in the ballet repertoire. As a side note to all, it would be clever to save this program, on a safe bet that several of those children on stage will be notable professional dancers in about four to eight years.

—EV RUDENKO

OSVALDO RIOFRANCOS, a native of Argentina, began his career in motion pictures. After receiving his doctorate from the University of Buenos Aires, he founded his own School of Actors. In Buenos Aires as well as in New York, he directed extensively in the theatre. When the State of North Carolina created the North Carolina School of the Arts, its president, the late Dr. Vittorio Giannini, invited Dr. Riofrancos to become his associate as Dean of the School of Drama. Last season, as guest director for the new School of the Arts of New York University, he staged Wedekind's *Spring's Awakening*. Last summer he staged Monteverdi's *L'Incoronazione di Poppea* for Julius Rudel's Caramoor Festival. He is now staff director of Joseph Papp's New York Shakespeare Festival, for which he staged, among others, *Romeo and Juliet* and *Macbeth*. For the Pennsylvania Ballet's new *Nutcracker*, he has readapted the Hoffmann story. Aside from the specific choreography by Mr. Balanchine and Mr. Rodham, the entire dramatic and musical staging is by Mr. Riofrancos.

PETER LARKIN, at one point, was represented on Broadway simultaneously with his scenery for *Teahouse of the August Moon* (for which he received the "Tony" and "Donaldson" Awards), *Inherit the Wind* (earning him another "Tony"), and *No Time for Sergeants* (one more "Tony"). Born in Boston, educated at Deerfield Academy and the Yale Drama School, he is the son of Pulitzer-Prize-winning Oliver Larkin, who was head of Smith College's art department. Mr. Larkin the younger got his initial Broadway assignment at the New York City Center, designing sets for *The Wild Duck* and *First Lady*. He has designed the decor for *Dial M for Murder*, *Ondine*, Mary Martin's *Peter Pan* (both stage and TV), *Blue Denim*, *Goldilocks*, *Only in America*, *Green Willow*, *Wildcat*, *Marathon '33*, *Scuba Duba*, and many more. He also designed Valerie Bettis' dance interpretation of *Streetcar Named Desire*, and dance works for the New York City Ballet.

JOSE VARONA, despite early aspirations to be (in order) an economist, architect, and actor, finally turned to set and costume design. After distinguished years of designing for plays, operas and ballets in his native Argentina, he came to New York in 1962. He has since created the costumes for *Romeo and Juliet*, *Macbeth* and *Volpone* for the New York Shakespeare Festival; for *The Merchant of Venice* at the Stratford (Conn.) Festival; operas for the Washington Opera Society and Baltimore Civic Opera; and notably on display this season at Lincoln Center, much-acclaimed costumes for the New York City Opera's *Manon*, *Faust*, Ginastera's *Bommarzo*, and others. He has frequently collaborated on productions with his countryman, Mr. Riofrancos.

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